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Title of extract: **Culhwch and Olwen: Some Aspects of Style and Structure**

Name of Author: **Henry, P. L.**

Title/Author of book/edition (if applicable)

Name of Visual Creator or other acknowledgement (if applicable):

Journal details –title/Vol/Year (if applicable): **Studia Celtica Vol 3 (1968)**

Publisher: **University of Wales Press**

Pages scanned: **30 - 38**

Course of Study (Module name and number): **Celtic Arthur CYCS7021**

Name of Designated Person

authorising scanning: *E. L. Harris*

Date authorised: 27.03.17.

Moodle/Powerpoint

Culhwch and Olwen—Some Aspects of Style and Structure

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IN its diffuse subject-matter, its combination and variation of folk themes and magic-heroic properties, its archaic style and language, *Culhwch* is unique in Early Welsh prose literature. It offers too a tantalizing glimpse of lost Celtic legend frequently evocative of elements in Irish saga, which poses the problem of the anterior Celtic milieu out of which it is sprung.

While the genetic side has its own interest, the tale also needs to be studied synchronically in an effort to identify the structural and stylistic features which help to account for it as it is. This we shall attempt here, concentrating on the first half of *Culhwch* and taking it in sections. The text followed is that of the *White Book*¹ (ed. J. G. Evans), *Section I*, 452. 1-454. 34: Proem: Section I with 112 lines contains matter for a complete tale. Its opening defines the strange circumstances of Culhwch's noble birth and of his father's remarriage. Culhwch declines a match with his stepmother's daughter on the grounds of youth and is inspired by her words with love for Olwen, daughter of Ysbaddaden Chief Giant. His father perceives the change of hue which charmed love has caused and counsels him to seek out his cousin Arthur for the ritualistic hair-trimming which will bind Arthur spiritually to him; then he can ask his help.

In discussing its manner one ought to distinguish, ideally, between the general stylistic potential and properties of Early Welsh narrative prose and the particular traits of this or any other passage of the tale. In practice one can at least identify certain linguistic features of the medium as providing a predictable kind of structural block for the narrator. Chief among these is the tension between the substantival and the verbal system: Text: opening sentences 3-6: *Gwedy y west genti, mynet y wlad y gwedi malkawon ageffynt etiued. A chaffael mab o honu trwy weti y wlad. Ac or awr y delis beichogi, yd aeth hitheu ygwylldawc heb dygredu anhed. Pan dyuu y thymp idi, ef a dyuu y iawn bwyll iti.* 'After his stay with her the country went to prayers whether they might have offspring, and they got a son through the prayers of the country. But from the time she became pregnant she went mad without coming near a dwelling. When her time came upon her her right sense came back to her.'

¹ Cf. the *Red Book*, 100-43.

Nominal forms are used to express the dynamic aspect, i.e. action and progression of events (sentences 3-4). In sentence 5 *y delis beichogi* 'she became pregnant', a dynamic moment, is brought out by a finite verb + nominal form. This pervasive feature is also seen in high-frequency formulae such as *enghi* (*adaw, gwelet, galw . . .*) *a oruc*; *bydydaw* (*rodi . . .*) *a orucpwynt*; *a gwereskyn* (*. . .*) *a wnaethant*; *sef a oruc hi galw y chymar*; *sef a wnai y brenhin gyrru gwas*. In the formula *enghi a oruc hi* 'she was delivered' the meaningful element (*enghi*) is without flexion, the flexional (*oruc*) without meaning; one may speak of isolating flexion (meaning) to cover this aspect. The second part of sentence 5 *yd aeth hitheu ygwylldawc* 'she went mad' is of a similar kind: the statal, meaningful term *ygwylldawc* is energized for context purposes by the finite punctual verb *aeth*. Sentence 6 (and 7) has the finite punctual verb *dyuu* 'came' in clearly independent usage: the synthetic form belongs to the subordinate relation as the analytic to the hyperordinate: so we account for *pan dyuu / dyuot a oruc*. In keeping with this the finite verb usually occurs in completive contexts, rarely at the head of sentences. Exceptions are sentences opening with *amkawd*, *dywawd*, *tyghaf*, and verbs in imperative and subjunctive.

To sum this up and place it in focus: The prose medium itself is a highly substantival type of language, apt in the first instance, one expects, for all narrative requirements concerning a particular phase, such as elaborate and diversified description, or the portrayal of feeling and emotion in depth. In fact this feature is supplemented by the use of *verbal forms* to indicate tense and define aspect. Among these, high-frequency forms of the verb *gwneuthur* 'to do' take pride of place, and their constant repetition to mark narrative progress helps to determine the stylistic base. They are used, as are finite verbal forms in general, to complete a proposition rather than to introduce it; or, otherwise expressed, the sentence has commonly a subordinating structure (*Kjlyd . . . a uynnei wreic kynmwyd ac ef* 'Cilydd . . . wished for a wife as wellborn as himself'; *Sef gwreic affynnwys goleudyd . . .* 'The wife he took was Golëudydd . . .'). Contrast is provided by the occurrence particularly of *amkawd / dywawd* at the head of sentences.

The style of the opening section is concise and pointed. One factor in this is the *mise en relief* of vital contextual elements at the head of sentences, and *mise en relief* with *sef*. Another is the preponderance of short sentences with two main constituent members. An example of both features is: *Pan dyuu y thymp idi / ef a dyuu y iawn bwyll iti. Sef y dyuu / mynyd oed meichad yn cadw kenuein o uoch.* 'When her time came upon her, her right sense came back to her; it came in a place where a swineherd was keeping a herd of swine.' Note the parallelism between constituent members in each sentence and the stark linguistic economy of *dyuu*. Short two-member sentences often featuring the *oruc*-formula are frequent; longer sentences are usually four-member, duplicating the basic type. Subordinate members are simply juxtaposed, and conversation is in direct speech; a feature is the linking of coordinate members by *a(c)*.

Section II, 454. 34-455. 39: Culhwch rides to Arthur's court: a descriptive passage opening and closing with a verb of movement (*Mynet a oruc y mab/ . . . yn kyrchu porth llys Arthur*). The measured stamping of horses' feet echoes through the rattling alliterative compounds of the opening sentence . . . *ar orwyd penlluchlwyd pedwar gayaf gauylgygwng carngragen* ' . . . on a steed with light grey head, four winters old, with well-knit fork, shell-hoofed'. The passage is articulated in substantive phrases, varied by occasional verbal phrases. So 'the sword was so sharp' becomes *y gwaet y ar y gwynt a dygyrchei* 'it would draw blood from the wind'. At this point the narrator has quite forsaken the sparse thrifty manner of Section I and dwells like a poet on the musical potentialities of words bound together in striking visual images. We articulate the phrases (breath-groups/ syntactic units):

y gwddet y ar y gwynt a dygyrchei
bydei kynt nor gwolithin kyntaf

or kónyn hyt y lláwr
pan uei úwyaf y gwllith
mîs mehéuin

It would draw blood from the wind;
it would be swifter than the swiftest
dewdrop
from the stalk to the ground
when the dew would be heaviest
in the month of June.

The two-stress phrase¹ is characteristic. Compare this passage with the description of Olwen (475. 35-476. 18) which is also dominated by the visual detail, particularly colour, and by parallelism: *ae dýuot hítheu/achámse sídan flámgóch amdánei/ a górdtórch rúdeir/ am y mýnwyl y uðrwyn./ a merérit gwerthuawr yndi/ a rúd gémmu./ oed melýnach y fénn/ no blódeu y bânadyl./ Oed grýnnach y chndwd/ no dístrych y dónn./ Oed grýnnach y fálueu ae býssed/ no chandáwon gódrwyth/ o blith mán gráyan/ fýnhawn fýnhónus/. Na golwc hébawc mût/ na golwc gwalch trimut/ nyd oed olwc tégach nor éidi./ No bronn dlarch grýnn/ oed grýnnach y dýy uron./ Oed kóchach y déu rud/ nór fion./ y sáwl ae gwélei/ kýflawn uydei oe sérch.* 'And she came, with a robe of flame-red silk about her, and around the maiden's neck a torque of red gold, and precious pearls thereon and rubies. Yellower was her head than the flower of the broom, whiter was her flesh than the foam of the wave; whiter were her palms and her fingers than the shoots of the marsh trefoil from amidst the fine gravel of a welling spring. Neither the eye of the mewed hawk nor the eye of the thrice-mewed falcon, not an eye was there fairer than hers. Whiter were her breasts than the breast of the white swan, redder were her cheeks than the reddest foxgloves. Whoso beheld her would be filled with love of her.'

Section III. 456.1-460. 20: At Arthur's court: The confrontation with the porter is almost free of the usual *amkawd*, *dywawd*, *dywedut a oruc*, and

¹ This is a feature of Old English and Old Frisian alliterative legal formulae and of Wulfstan's (late Old English) prose. Cf. D. Bethurum, 'Stylistic Features of the Old English Laws', *MLR* 27 (1932), 263-79; A. McIntosh, 'Wulfstan's Prose', *Proc. Brit. Ac.* 34 (1948), 110-48.

comes all the more sharply over. It is marked by alliteration and parallelism (often with *a(c)* 'and'). The porter's rhetorical report from the gate has these features in a heightened degree and combines them with rhymed place-names. His final remarks and Arthur's response point to the function and meaning of the whole passage; the porter says (458. 6) *teyrndynyon tec a welsam ni yno. ny weleis .i. eirmoet dyn kymryt ar hwnn yssyd yn drws y porth yr awr honn*. 'Fair kingly men saw we there, but never saw I a man so comely as this who is even now at the entrance to the gate'.

Arthur says: *ðr bu ar dy gám/ y dyuost y mywn./ dos ar dy rédec dñlan./ ar sawl a édrych y góleu./ ac a égyr y lýgat./ ac ae káe./ aghéngaeth idaw./ a gvassandethet réi/ a buélin goréureit./ ac éreill a golwýthton póeth pébreit/ hyt pan uo goránhed bwyt a llýnn idaw./ ys dýhed a béth/ gadu dan wýnt a gláw/ y kýfryw dýn/ a dywédy dñ./ ámkawd kéi/ myn lláw uyghýueillt/ bëi gwnélhit uygkýghor .i./ ny thorrit kyfréitheu llýs yrdaw./ Ná wir/ kéi wýnn/ ydym wýrda/ hýt tra yn dygyrcher./ yd yt uo mýyhaf y kyuarws a ròthom./ mýyuywy uyd yn gwrdaaeth ninheu/ ac an clót ac an hétmic.* 'If thou didst enter walking go thou out running. And he that looks upon the light, and opens his eyes and shuts it, an injunction upon him. And let some serve with golden drinking horns, and others with hot peppered chops, so that there be ample meat and drink for him. A shameful thing it is to leave in wind and rain a man such as thou tellest of.' Said Cei: 'By the hand of my friend, if my counsel were acted upon, the laws of court would not be broken for his sake.' 'Not so, fair Cei. We are noble men so long as we are resorted to. The greater the bounty we show all the greater will be our nobility and our fame and our glory.'

The porter's apparently irrelevant inventory of places visited in connection with past exploits (*mi a uum gynt . . .*) is intended to build up to the entry of the hero whose attribute is noted as great personal beauty. Arthur is galvanized into activity by the appearance of a phenomenon who is to put his own status to the test. He invokes an injunction for dalliance in such an emergency. Cei's jealous intervention, characteristic of the heroic court, elicits from Arthur further evidence about the ethos which sustains it: honour is maintained by magnanimity and generosity; dishonour and shame are feared, they represent the negative aspect.

Culhwch is admitted and does what no man has previously done: he rides inside on his steed.¹ He is here singled out by an action as previously by a quality. It is the heroic rather than the courtly aspect which is to the fore in all this. Arthur appears as the leader of a band of warriors, near enough to them in rank, for instance, to quarrel with Cei later on. On the role of the personal or intrinsic attribute in heroic society we shall have more to say later.

Culhwch's rhetorical greeting is marked by alliteration and rhyme. He proffers it to all equally and prays a full measure of favour and fortune to Arthur throughout the island. Arthur's offer of standard court privileges

¹ In the *Táin* Sualtain enters Conchobar's palace in this manner.

is declined and Culhwch invokes his honour and claims his boon. Arthur is apparently bound to comply and does so in a memorable formula: 459. 26 *ti a geffy kyudrws/ a notto dy benn athtduawd./ hyt y sych gwynt./ hyt y gwlych glaw./ hyt yrétlhel./ hyt yd ymgýffret mór./ hyt ydydiw ddyar./ eithyr wy llong. am llen . . .* 'thou shalt obtain the boon thy mouth and thy tongue shall name, as far as wind dries, as far as rain wets, as far as sun runs, as far as sea stretches, as far as the earth extends, save only my ship and my mantle . . .' Parallel phrases with similar stressing are linked by repetition and characterized by alliteration and occasional rhyme. The invocation of the elements here has many parallels in Early Irish;¹ it is also closely paralleled in Germanic legal formulations of the Oath of Peace.²

In this section we encounter not only the ritualistic guarantee involving the elements but also the *truth of God* (gwir dyw) and the *truth of kingdom* (gwir teyrnas). Cf. my *Early English and Celtic Lyric*, pp. 105, 194.

Section IV. 460. 21-470. 16: The guarantors are listed and characterized. The section is linked to the preceding by cymeriad (*ae hasswynaw . . . / Asswynaw y gyuarws . . .*) and ends as it begins (470. 15-16 *arnadunt oll y hasswynwys Kulwch mab Kilid y gyuarws.*). It seems to have little organic connection with the tale; it is detachable and depends to some extent on the linking formulae to provide context. What it offers is an inventory of names of diverse types, some of them Irish, and it is of outstanding interest for the epithets and attributes which accompany these.

NAMES AND ATTRIBUTES

The simplest type is:

(a) Personal and other names, often transparent, with or without patronymic: *Henwas* 'Old-servant', *Hen Wyneb* 'Old-face', cp. *Ehangwen*, 'Fair and Roomy' (Arthur's Hall), *Hengroen* 'Old-skin' (horse); *Gwynn mab nud* 'G. son of Nudd', *Moruran eil tegit* 'Morfran son of Tegid': *Fflam mab nwywre* 'Flame son of Firmament', *Drem mab dremidydd* 'Sight son of Seer', *Clust mab clustueinat* 'Ear son of Hearer', *Sucgyn mab sucnedut* 'Suck son of Sucker'. For this type cf. W. J. Gruffydd, *Math*, p. 171. Name and function coalesce, as in 468. 16 ff. (below under (c)).

(b) In place of patronymic a soubriquet appears, as *Tathal twyll goleu* 'T. Frank-deceit', *Cilyd canhastyr* 'C. Hundred-claws', *Glewlywt gauael uawr* 'G. Mighty-grasp'.

(c) The attribute is added descriptively or narratively, as (462. 33) *a Moruran eil tegit ny dodes dyn y araf yndaw yghamlan rac y haccred pawb a tybygynt y uod yn gythreul canhorthwy blew a oed arnaw mal blew hyd. A*

¹ Cf. Ériu 20 (1966), 223 ff.; *The Early English and Celtic Lyric*, pp. 190-4.

² So in *Grettis Saga*, ch. 72, where Haf Thórarinnsson guarantees peace to Gestr (Grettir). Cf. the Frisian Laws of the Westergoer (Thi Freedeed: K. von Richthofen, *Friesische Rechtsquellen*, Berlin 1840, p. 491. 3-6): 'as far as the wind blows, the grass is green, the trees blossom, the sun revolves, and the world stands'. Cf. also *ibid.*, p. 440b, 15-18.

Sande pryt angel ny dodes neb y wayw yndaw yghamlan rac y decket pawb a debygynt y uod yn engyl canhorthwy. 'and Morfran son of Tegid (no man placed his weapon in him at Camlan, so exceedingly ugly was he; all thought he was a devil helping. There was hair on him like the hair of a stag), and Sandde Angel-face (no one placed his spear in him at Camlan, so exceeding fair was he; all thought he was an angel helping)'. In one stylistic variant of this mode names in riming or alliterating series convey qualities, as (468. 16) *Bwlch a chywlch a seuwlch meibon kledyf kywlch vyron kledyf diwlch. Teir gorwen gwen eu teir yscwyt. Tri gouan gwan eu tri gwayw. Tri benyn byneu eu tri chledyf. glas glesic gleissat eu tri chi, call kuall kauall eu tri meirch, hwyr dydwc a drwc dydwc a llwyr dydwc eu teir gwraged, och ac arym a diaspat eu teir vyron, lluchet a neuet ac eissywed eu teir merched, Drwc a gwaeth a gwaethaf oll eu teir morwyn.* 'Bwlch and Cyfwlch and Syfwlch, sons of Cleddyf Cyfwlch, grandsons of Cleddyf Difwlch (three gleaming glitterers their three shields: three pointed piercers their three spears; three keen carvers their three swords; Glas, Glesig, Gleisad their three dogs; Call, Cuall, Cafall, their three horses; Late-bearer and Ill-bearer and Full-bearer their three wives; Och and Scream and Screech their three grandchildren; Plague and Want and Penury their three daughters; Bad and Worse and Worst of all their three maid-servants.'¹

(d) The attribute is marked by the term *kynedyf*: 464. 33 (*. . . osit rann imi oth uab ti, uorwyn, oer uyth uyd y galon; ac ny byd gwres yn y dwylaw.*) *kynedef arall a uyd arnaw, os mab y mi uyd kyndynnyawc uyd. kynedyf arall a uyd arnaw: pan dycco beich na mawr na bychan uo, ny welir uyth na rac vyneb na thaegeuyn. Kynedyf arall a uyd arnaw, ny feit neb dwyr a than yn gystal ac ef. Kynedyf arall a uyd arnaw, ny byd gwasanythur na swydr mal ef.* 'If there be anything of me in thy son, maiden, cold will be his heart ever, and there will be no warmth in his hands. Another peculiarity will be on him: if he is my son headstrong will he be. Another peculiarity will be on him: when he carries a burden be it great or small, it will never be seen, neither from in front, nor from behind. Another peculiarity will be on him: none will endure water and fire so well as he. Another peculiarity will be on him: there will be no servant or officer like him'. For further instances cf. 463. 12, 37. In Section IV (470. 37 ff.) additional peculiarities of Cei are listed under the keywords *angerd*, *budugal*, *kynedyf*; those of Bedwyr are given also with *angerd* and with the formula *Sef a oed ar uedwyr . . .*; those of their remaining companions are added without keyword. In Section VI the attributes of the gigantic shepherd are given in the formula *Deuawt oet arnaw . . .* 'it was the way of him . . .'. In Section VII (The Sword is Won from Wrnach the Giant) Bedwyr's gifts are called *arwydon* and he is described as *budugawl*. In considering the important semantic field of the

¹ In Section VI (485.23) Ysbaddaden repeats this passage, adding: 'The three men shall wind their horns, and all the others will come to make outcry, till none would care though the sky should fall to earth.' The theme of this final phrase is found in the *Táin* and in Gaulish tradition.

cynneddf the following terms have also to be taken into account: *aryal* 'spirit' (484. 25), *moes* 'usage' (486. 16), *anoeth* 'marvel' (505. 25), *anaf* 'harm, scathe' (473. 5, 479. 19 . . .), *dianaf* 'without scathe' (498. 8), *hagyr* 'improper' (484. 34). To these add the Welsh (and Irish) terms mentioned in *The Early English and Celtic Lyric*, p. 130, n. 1: *rinwedeu* 'virtues', *angheng-aeth* 'injunction', *tyngu tynghet* 'swear a destiny (upon)', *torri tynghetfen* 'break a destiny'. In connection with *Math W. J.* Gruffydd refers to the 'very widely spread belief that the Name is a vital part of the personality, in fact a kind of soul, and that to be without a name is to be deprived of one of the essentials of life' (op. cit., p. 103). In fact Name and Attribute commonly coalesce, as in *Llew Llaw Gyffes*, *Glewkwyt Gauael Uwyr* . . .

Several layers of significance may be perceived in the attribute as a concept; there is the aspect of individual gift or potency, mastery akin to magic power over a segment of life or nature; in conjunction with this the magic-symbolic value of name or nickname. The other pole is the taboo or injunction, the area of impotency and doom. Many early Celtic tales are a working out of one or both aspects.

The cult of the attribute is characteristic of the medieval mind, as J. M. Berdan reminds us in his *Early Tudor Poetry* (N.Y., 1931, p. 23) where he discusses the medieval religious background: 'In fact it was well known that each saint, and even each madonna, had peculiar prerogatives, and an acute perception of the difference of attributes rendered prayer more efficacious. And this point of view was universal; it was approved by the Church and recognized by the State; it was held by the monarch, the scholar, the merchant, the priest; it had been tested by thousands; it was so.'

In my *Early English and Celtic Lyric*, p. 130, I relate the Early Welsh gnome to the search for the characteristic or typical situation or condition: querulous is the feeble, the fickle is unfaithful, the evening is good for enjoyment. In other words our discussion of the attribute has a direct bearing on the gnome: it helps to account for it as a literary kind, and also for its vogue.¹ In *Culhwch* the cult of the attribute has another significance: much space is devoted to the personal characteristic, the delineation of what is unique and individual, and the manner of this seems to influence the technique of description generally. For example in Section VI (474. 10) it is told that the shepherd's wife, who is in fact Culhwch's aunt, has mixed feelings about his coming in quest of Olwen: *Deu Synhwyr a oed genthi. llawen a oed genthi dyuot y nei uab y chwayr attei, a thrist oed genthi kany rywelsei eirot y uynet ae eneit ganthaw a delhei y erchi y neges honno*. 'Two feelings possessed her: she was glad that her nephew, her sister's son, was coming to her; and she was sad because she had never seen any depart with his life that had come to make that request.' The manner of this is the same as that employed to specify attributes. It is substantially that of personal description, allowing of course for differences in tone and colour.

¹ I hope to deal elsewhere with the definitive role of the attribute in Old English verse.

Section V, 470. 17-472. 8: The questing party and their attributes: Arthur's messengers fail to find Olwen, and on the anniversary of their dispatch Culhwch threatens to depart, bringing Arthur's honour with him; whereupon Cei intervenes and promises to pursue the quest with Culhwch to the end. Arthur calls on Bedwyr, Cynddylig the Guide, Gwalchmai the great quester, Gwrhыр Interpreter of Tongues, and Menw the magician. The section is taken up with the detail of their powers and attributes, for which cf. under Section IV.

Section VI, 472. 8-486. 5: *Encounter with Ysbaddaden* has three phases:

(a) Meeting the shepherd, his wife, and Olwen (-476. 38)

(b) The three abortive meetings with Ysbaddaden (-479. 16)

(c) The tasks (479. 32-486. 4) closes as it opens, cf. opening . . . *pan gaffwyf inheu a nottwyf arnat ti titheu a geffy uy merch* 'When I have myself got what I shall name to thee, then thou shalt get my daughter'; and closing *Keis hynny, affan gaffer hynny vym merch inheu a geffy* 'Seek those things; and when those things are won my daughter too shalt thou win'.

(a) The party set out and soon see a magic fort, which they approach on the third day, to find a gigantic shepherd and mastiff guarding sheep. The three attributes of the shepherd are given, for which see under Section IV above. To their rather colourless greeting he responds *Ny bo berthach byth y boch chwi no minheu* 'may things never be better with you than with me' with its alliteration and vowel play. Later he accounts to his wife for the gold ring Culhwch has give him in a striking symbolic figure: *Mi a éuthum yr mór/ y géissaw móruwyt;/ náchaf gélein a welwn/ yn dyuot gan er értrei y mywn;/ ny weleis i.eirmóyt/ gélein gymryt a hi;/ ac am y úys éf/ y keueis y uódrwy hón* 'I went to the sea to find sea-food. Lo! I saw a body coming in on the tide. Never saw I body so beautiful as that, and on its finger I found this ring'. She replies: *Oi a wr/ cany at mor/ marwdlws yndaw/ dangos imi/ y gelein honno* 'Alas, husband, since sea does not tolerate a dead man's jewel therein, show me that body'. And he: *ha wreic/ y neb pieu y gelein/ ti ay gwelho/ yma ochwinsa* 'Wife, the one whose body that is, thou shalt see him here presently'. Then comes the passage, discussed under Section IV, above, which tells of the feelings which possessed her. As she runs forward to welcome them Cei is alarmed and thrusts into her hands a stake which becomes a twisted withe. The whole incident is reminiscent of the wry, dry humour of Icelandic saga. Later Olwen appears (cf. under Section II, above) and tells them how to proceed. The segment ends, like (c) below, on the theme of winning Olwen (476. 33 *a minheu a geffy* . . . 476. 37 *Mi a adwaf hynny oll ac ae kaffaf*).

(b) The opening of this section is parallel to that of section (a), i.e. with verb of movement: *Kerdet a oruc hi y hystauell. Kyuodi o nadunt vynteu yn y hol hi yr gaer* . . . Culhwch and his friends penetrate to Ysbaddaden and tell him their quest. He asks them to come back the following day for an

answer and hurls a poisoned spear at them as they leave; this is returned by Bedwyr, who injures the giant. The episode is in triplicate, Ysbaddaden alone being injured each time.

(c) Ysbaddaden finally parleys with Culhwch and states his conditions for the match with Olwen. The segment begins and ends with the reference to winning the girl. The tasks are enumerated and after each one the formulae: Culh. *Hawd yw genhyf gaffel hynny/ kyt tybyckych na bo hawd.* Ysb. *Kyt keffych hynny/ yssyd ny cheffych.* 'It is easy for me to get that, though thou think it is not easy.' 'Though thou get that, there is that thou wilt not get.'

Less frequent is a formula of the type *nys ryd ef oe uod/ ny elly ditheu treis arnaw ef* 'He will not give them of his own free will, nor canst thou compel him'. As in the *Finding of the Tain* the seekers will be without sleep at night for the duration of the quest.

The rest of the tale (Sections VII–XVIII) is taken up with the accomplishing of the tasks and is capped by the death of Ysbaddaden (XVIII). Less than half the listed tasks are achieved, though a few new ones are added. The details are: VII The Sword is won from Wrnach the Giant. (The beginning of this is reminiscent of the approach to Ysbaddaden's Court, Section VIa; the entry of Cei and Bedwyr to the fort follows the ritual of Culhwch's entry to Arthur's court, Section III.) VIII Quest of Mabon. IX–X The Whelps of Rhymhi are found, and the Flax Seeds are collected. XI The Leash from Dillus's Beard is obtained. XII–XV The Steed of Gwedd, The Leash of Cors Hundred-Claws, The Tusk of Ysgithyrwyn, and the Cauldron of Diwrnach are obtained. (Between the two last-mentioned items a short episode recounts the scathing of Menw.) XVI The Hunting of Twrch Trwyth. XVII The Witch's Blood is obtained. XVIII Death of Ysbaddaden.